thebigpicture

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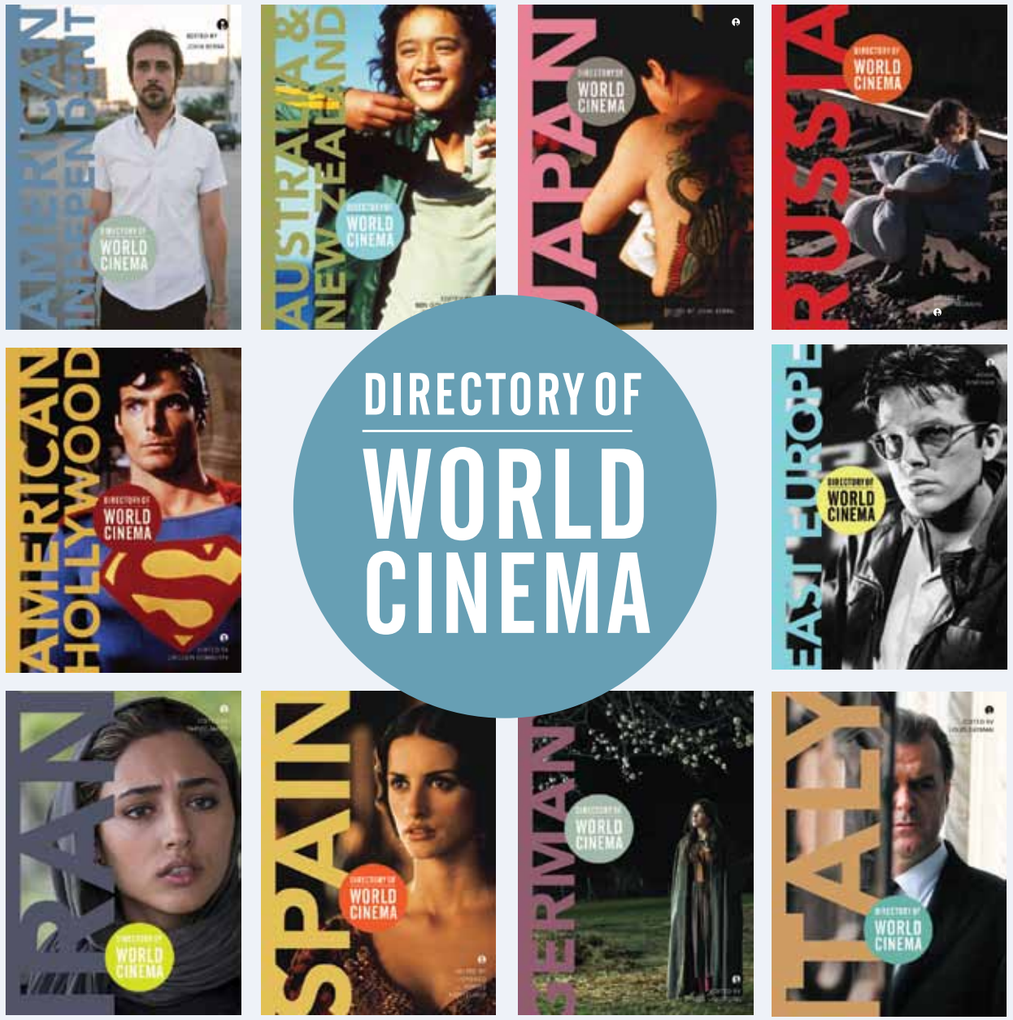
LOST IN TRANSITION

CINEMA OF THE SPACES IN-BETWEEN



EXPERIENCE GLOBAL CULTURE THROUGH THE MAGIC OF FILM

The Directory of World Cinema aims to play a part in moving intelligent, scholarly criticism beyond the academy. Each volume of the Directory provides a culturally representative insight into a national or regional cinema through a collection of reviews, essays, resources, and film stills highlighting significant films and players. Over time, new editions will be published for each volume, gradually building a comprehensive guide to the cinema of each region. To contribute to the project or purchase copies please visit the website.

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Issue Fourteen. May/June 2011

'There's no reason to become alarmed, and we hope you'll enjoy the rest of your flight. By the way, is there anyone on board who knows how to fly a plane?'
Elaine Dickinson

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COVER IMAGE THE TERMINAL (KOBAL)

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Grizzly Man

When Timothy Treadwell headed into the Alaskan wilderness to document grizzly bears, he initiated events that would lead to a tragedy – and a remarkable movie. NEIL MITCHELL **leaves civilization behind.**

THE UNSPOILED AND untamed beauty of the Alaskan Katmai National Park and Preserve forms the stunning backdrop to Werner Herzog's extraordinary documentary *Grizzly Man* (2005). Focusing on the life and early death of bear enthusiast Timothy Treadwell, Herzog's film takes its left-of-centre subject matter and expands on it to become a philosophical tract on identity, film-making, spiritual nourishment, and the clash between civilisation and nature. Treadwell, a self-appointed 'kind warrior' and 'spirit in the wilderness,' spent thirteen summers studying and living with the grizzlies of the Katmai Park before he and his girlfriend, Amie Huguenard, met their untimely deaths during a frenzied attack by one of the bears. Treadwell kept a vast video diary of his years raising awareness of the problems facing the animals, and these recordings are showcased as Herzog muses on Treadwell's ultimately fatal obsession and the wider questions his pioneering attitude provoked.

Treadwell, a troubled, idealistic and naïve soul split public opinion, with many warming to his childlike enthusiasm and rejection of much of contemporary society's trappings; while others dismissed him as being foolhardy, disrespectful and guilty of an invasion of territory. Herzog, rather than sitting in judgement, is transfixed by Treadwell's calling, of his need to return to a simpler but harsher world. The unstaged, unexpected moments captured by Treadwell's video camera represent 'the inexplicable magic of cinema' for Herzog, and highlight both the beauty and savagery of the wild that the grizzlies so memorably symbolise. **[tbp]**

Herzog's film takes its subject matter and expands on it to become a philosophical tract on identity, film-making, spiritual nourishment, and the clash between civilisation and nature.

LEFT TIMOTHY TREADWELL AND AMIE HUGUENARD / ABOVE TIMOTHY TREADWELL AMONG GRIZZLIES

gofurther [WEB] **Arrange to view Alaskan grizzly bears by visiting www.katmaialaskabearviewing.com**

Lost in Transition

Film characters moving from one place to another often become stranded in the non-place between. JEZ CONOLLY and NICOLA BALKIND follow six examples, and try not to get lost along the way.

THE TEAROOM IS A DREAM SPACE THROUGH WHICH THE WOULD-BE LOVERS ARE ABLE TO EXPLORE THEIR SHARED REPRESSED DESIRE.

LEFT
MONTGOMERY CLIFT

ABOVE
DEBORAH KERR AND MONTGOMERY CLIFT

Kobal (2)

BRIEF ENCOUNTER (1945)

Dir. David Lean

The tearoom at Milford Junction railway station provides the transitory environment for middle-class housewife Laura Jesson (Celia Johnson) and married doctor Alec Harvey (Trevor Howard) to conduct their fleeting and ultimately doomed romance. Based on Noel Coward's 1936 short play, *Still Life*, we see Laura and Alec's liaison compressed from April through to the following March (as in the theatrical version) to six successive Thursdays in the film.

Each time, the tearoom is unchanged, emphasising the temporal stasis that allows the relationship to grow. Within this space the characters maintain a buttoned-down stillness; much of Johnson's contribution is delivered through internalised monologue as she wrestles with her marital deceit, matched to close-ups as she attempts to remain unmoved before the curious gaze of the tearoom manageress (Joyce Carey), her staff and customers. The tearoom is a dream space through which the would-be lovers are able to explore their shared repressed desire.

[Jez Conolly]

ALIVE (1993)

Dir. Frank Marshall

Previously filmed for the exploitation market as *Supervivientes de los Andes/Survive!* (Cardona, 1976), the story of Uruguayan Air Force Flight 571 and the fate of its 45 passengers and crew were harrowingly yet sensitively told in Marshall's film. When the plane crashes in the Andes the survivors are left with no source of heat, little food and only the slenderest hope of rescue. The eventual collective decision to eat the flesh of those who died in the crash (their bodies having been preserved by the Andean snow) illustrates starkly the choices that a predicament of this nature presents.
The film itself spent twenty years in Hollywood limbo: studio executives doubted whether a mass audience was ready for people eating the dead to survive. Ultimately, Marshall shows very little cannibalism on-screen, focusing instead on the psychological effects of the survivors' seemingly inescapable circumstances and their strength of will to endure.
[Jez Conolly]

The story of Uruguayan Air Force Flight 571 and the fate of its 45 passengers and crew were harrowingly yet sensitively told in Marshall's film.

ABOVE
KEANU REEVES AND SANDRA BULLOCK

TOP LEFT
SURVIVORS OF FLIGHT 571

The passengers' race across the city and against death takes place in a place-within-a-place.

SPEED (1994)

Dir. Jan de Bont

Keanu Reeves and Sandra Bullock feel the need for *Speed* in this 1994 action thriller. After retiree terrorist Howard Payne's (Dennis Hopper) failed plot is stomped out by ballsy cop Jack Traven (Reeves), Payne plants a bomb on an LA city bus. The device is armed at 50mph and set to detonate should the speedometer drop lower, and so the passengers' race across the city and against death takes place in a place-within-a-place.
Moving with the unyielding charge of a wrecking ball, Bus 2525 houses a group of Angelenos on their morning commute. As they hunker down for their long journey, crosswords and newspapers in hand, their lives and those of their travel-mates are pulled apart and smashed back together in a transitory home barrelling straight and fast like a metaphor for the brevity of life.
[Nicola Balkind]

Image courtesy www.ajroxmywhitesox.mlblogs.com

***Airplane!* is not set in either its characters' home or target cities, but on the aircraft moving between them...It's an entirely different type of location altogether.**

AIRPLANE! (1980)

Dir. Jim Abrahams, David Zucker and Jerry Zucker

Spoof-master Jim Abrahams and co's razor-sharp comedy *Airplane!* brims with rapid references, fusing American cultural pastiche with linguistic delights. Now a cult classic, the film follows jilted ex-pilot Ted Striker (Robert Hays) onboard a flight from LAX to Chicago in pursuit of his ex-girlfriend Elaine (Julie Hagerty). Piloted by poser Roger Murdock (basketball legend Kareem Abdul-Jabaar) the madcap crew transport an even more eccentric set of passengers on the ill-fated flight.

Airplane! is not set in either its characters' home or target cities, but on the aircraft moving between them. Much of the film takes place in the memories of our star-crossed lovers, amidst war and genre-riffic romantic moments, where Ted must confront his painful past and recapture the moments of beach-lain kisses with his lady. The plane contains a cross-section of mercenaries and misfits, the sum of its parts greater than its referential whole. It's an entirely different type of location altogether. **[Nicola Balkind]**

ICE COLD IN ALEX (1958)

Dir. J. Lee Thompson

The desert provides an ideal non-place for the drama to play out in Thompson's wartime tale of a British Army ambulance crew's long, hot retreat across North Africa between Tobruk and Alexandria. For long periods Captain Anson (John Mills) and his team are effectively immobilised due to mechanical problems with the vehicle. Their will to carry on is tested across minefields, against the advancing Afrika Corps, and especially as they inch agonizingly up a punishing escarpment.

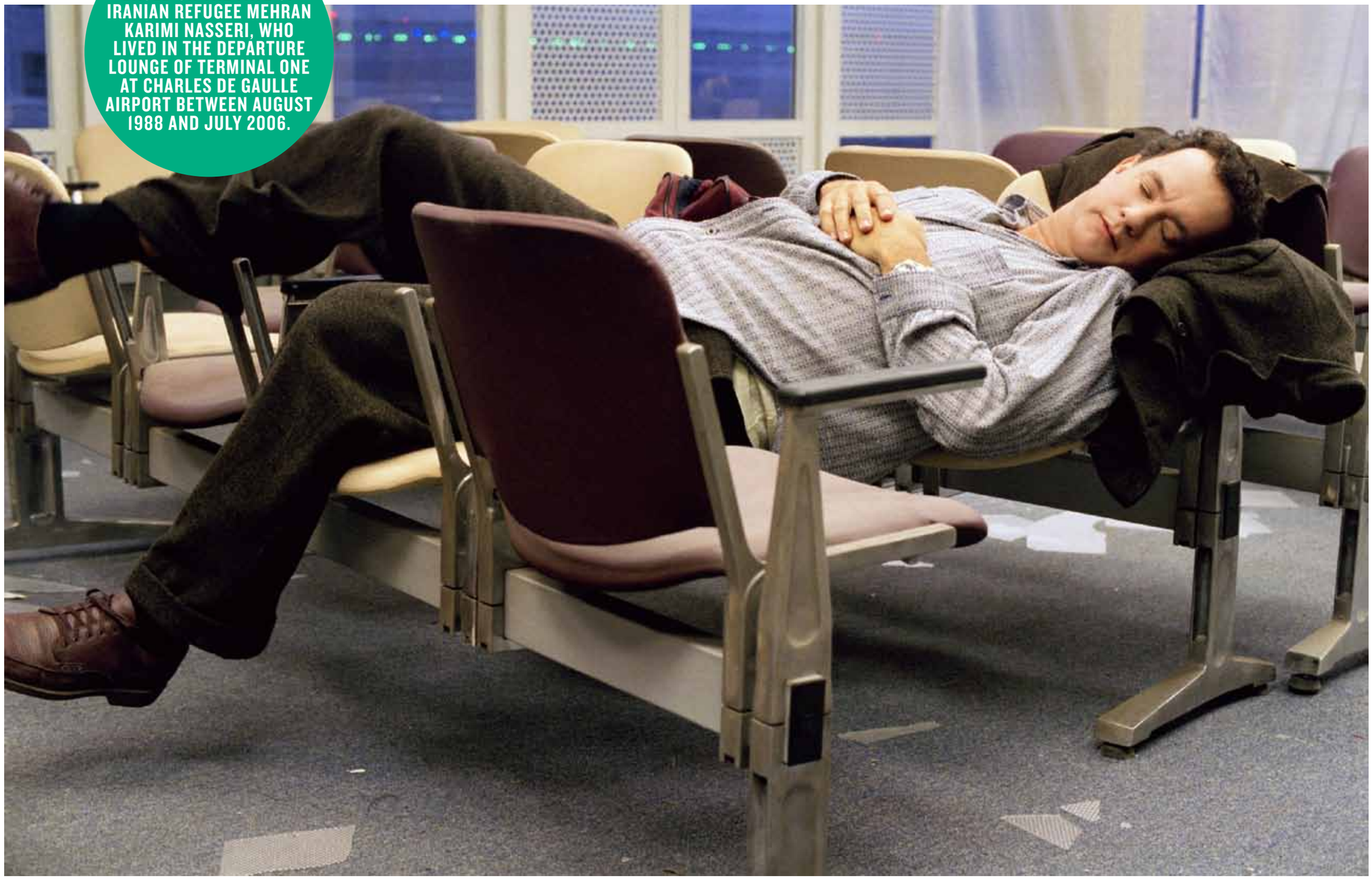
The harsh environment proves to be the undoing of Nazi spy Captain van der Poel (Anthony Quayle) when quicksand hampers his attempts to hide his incriminating radio set. It is during this slow grind over the dunes that truths are revealed, and pluck and character emerge. Thoughts of home, and in Anson's case the supping of an ice-cold lager at the end of the trek, motivate the characters to carry on against the odds. **[Jez Conolly]**

ABOVE LEFT
AIRPLANE!

OPPOSITE
ICE COLD IN ALEX

kobal

THEIR WILL TO CARRY ON IS TESTED AS THEY INCH AGONIZINGLY UP A PUNISHING ESCARPMENT.



THE STORY IS BASED ON THE FATE OF IRANIAN REFUGEE MEHRAN KARIMI NASSERI, WHO LIVED IN THE DEPARTURE LOUNGE OF TERMINAL ONE AT CHARLES DE GAULLE AIRPORT BETWEEN AUGUST 1988 AND JULY 2006.

THE TERMINAL (2004)

Dir. Steven Spielberg

The lounges, concourses and retail outlets of New York's JFK Airport offer a temporary refuge for immigrant Viktor Navorski (Tom Hanks), when the sudden outbreak of revolution and civil war in his (fictional) home country of Krakozhia leave him stranded, neither able to return nor claim US citizenship. In typical Spielberg style, Viktor's story is one of hope and resourcefulness against the odds; his geographical inertia could have taken on Kafkaesque overtones, but instead he makes do, assembling a living area at an unfinished gate, learning English from Fodor's guides purchased from the airport bookshop, and collecting luggage carts to retrieve money.

In the process he earns the respect of the airport's legions of underpaid, overqualified, put-upon service workers. The story is based on the fate of Iranian refugee Mehran Karimi Nasseri, who was similarly caught in a legal loophole and lived in the departure lounge of Terminal One at Charles de Gaulle Airport between August 1988 and July 2006. **[Jez Conolly]**

RIGHT
TOM HANKS IN *THE TERMINAL*

also see... **[BOOK]** Read 'Alive: The Story of the Andes Survivors' by Piers Paul Read

[BOOK] Read 'The Terminal Man' by Mehran Karimi Nasseri and Andrew Donkin

Bruce Almighty

How a statue of the Kung-Fu master helps to tap into ideas of national identity.

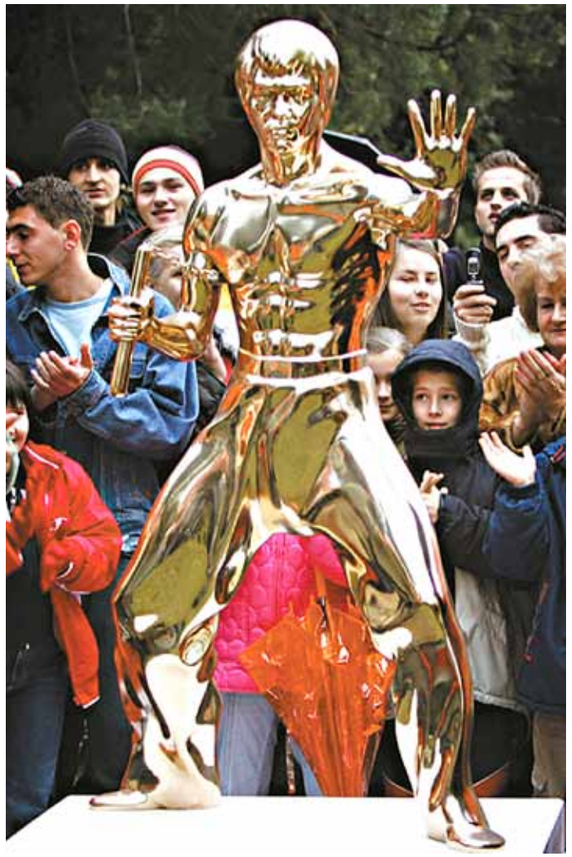
TEXT BY CALVIN MCMILLIN

ON NOVEMBER 27TH, 2005, a monument in honor of Bruce Lee was erected at the Avenue of Stars, a Hong Kong tourist attraction located at the Tsimshatsui Promenade along the Victoria Harbor waterfront. Modeled after the Hollywood Walk of Fame and created, according to its official website, "to pay tribute to outstanding professionals of [the] Hong Kong's film industry, to promote [the] tourism industry, and to consolidate Hong Kong's position as Asia's World City," the Avenue of Stars was, quite possibly, the ideal location to unveil a 2.5-meter tall, 600 kg bronze statue honoring the industry's all-time biggest star. The inscription at the base of the statue says it all: "Bruce Lee: Star of the Century." The tribute, however, was a long time in coming. When repeated attempts to urge the government to find a way to pay homage to Bruce Lee stalled, members of the locally based Bruce Lee Club took it upon themselves to raise upwards of US $100,000 to commission a sculpture. This long-awaited tribute finally occurred on what would have been the martial arts superstar's 65th birthday had he not died in 1973. The fact that it took over thirty years to create a public monument in honor of Bruce Lee in Hong Kong is—to say the least—peculiar, considering the actor's enduring fame. What is perhaps even more peculiar is that another country had already beaten Hong Kong to it—and in Bosnia and Herzegovina, no less.

Only a day before the unveiling of the statue in Hong Kong, the city of Mostar in Bosnia and Herzegovina unveiled a similar statue of Bruce Lee, making it the first public monument in the world to the international icon. This gold-plated bronze statue captures Lee in a familiar action pose –left arm raised with his palm facing outward, while his right hand grips his signature weapon, a pair of nunchaku.

At first glance, a Bruce Lee statue in Hong Kong makes a bit more sense than it does in Mostar. After all, the ethnically Chinese Bruce Lee was raised in Hong Kong and found international superstardom via the local film industry. Bruce Lee's rooted and routed connection to Hong Kong is well-documented, but the actor has no evident tie to Bosnia and Herzegovina. What, then,

ABOVE
THE BRUCE LEE STATUE, CREATED BY CAO CHONGEN, AT THE AVENUE OF THE STARS IN HONG KONG



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ABOVE THE STATUE OF BRUCE LEE AT MOSTAR CREATED BY CROATIAN SCULPTOR IVAN FIJOLIĐ

was the rationale behind the Mostar officials' seemingly incongruous choice of Bruce Lee as a local icon? The city was ravaged by bitter, bloody conflicts amongst rival ethnic factions during the Bosnian War of 1992-1995. According to Alexander Zaitchik, the creators of the monument viewed it as a "sly rebuke to the ongoing use of public spaces to glorify the country's competing nationalisms." Bruce Lee, then, was chosen as a symbol of solidarity meant to cross these divisive ethnic borderlands. "We will always be Muslims, Serbs or Croats," one of the organizers remarked to the BBC, "But one thing we all have in common is Bruce Lee."

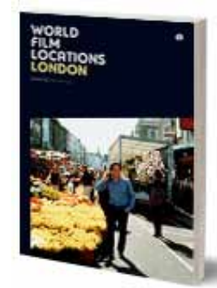
This statement—absurd to some, perhaps inspiring to others—confirms much of what Jachinson Chan has already said about the world famous martial artist in his 2001 book, *Chinese American Masculinities: From Fu Manchu to Bruce Lee*. He writes, "Bruce Lee's popularity crosses cultural boundaries in terms of race, class, gender, sexuality, and nationality. He was an international hero". And he still is, if the statue in Mostar is any indication. Bruce Lee, the man, may have been snuffed out in the prime of his life, but his image, if not his "spirit" endures. In Hong Kong alone, numerous pretenders-to-the-throne with stage names like Bruce Le, Bruce Li, and Dragon Lee sought to fill the void in the wake of Lee's death, starring in dozens of unofficial sequels, heartfelt homages, and crass attempts to cash-in on Lee's popularity, each bearing titles like *Exit the Dragon, Enter the Tiger* (1976), *Clones of Bruce Lee* (1977), and *Bruce Lee Fights back from the Grave* (1976). So prolific were these films that many casual viewers who believe they have seen a Bruce Lee film in their lifetime may likely have only seen one of these pale imitations. Lee's "absent presence" even had a strong affect on his contemporaries and successors. Even future superstar Jackie Chan found himself pressured in his early films to imitate Lee's persona before finding his niche as a more comedic, Buster Keatonesque kung fu star. Further, Lee's impact on martial arts cinema internationally was so dramatic that it would be impossible to elaborate upon it here. Despite being known for only a handful of films, Bruce Lee has gained enough recognition to be chosen as one of Time's "100 Heroes and Icons of the Twentieth Century" alongside such figures as Che Guevara, Harvey Milk, and Mother Teresa. This recent honor speaks directly to the man's prolific afterlife in the realm of cinema, DVDs, books, video games, t-shirts, posters, and numerous other cultural artifacts. As Stephan Hammond and Mike Wilkins write, "What Elvis Presley was to rock 'n' roll, Bruce Lee was to celluloid kung fu". So popular is Bruce Lee that one need not to have ever seen a Bruce Lee film to be familiar with who he is. **[tbp]**

This an abridged version of an article that first appeared on the Ronin on Empty *blog hosted by* lovehkfilm.com *in May 2009. To read the full article visit the* lovehkfilm.com *website*

gofurther **[MAGAZINE]** **Parting Shot: Bruce lee's *Game of Death* jumpsuit in The Big Picture issue 7**

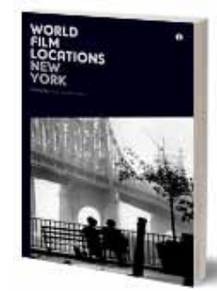
WORLD FILM LOCATIONS

Exploring The City Onscreen



World Film Locations London
Edited by Neil Mitchell
ISBN 9781841504841
Paperback | UK £9.95 | US $18

An exciting and visually focused tour of the diverse range of films shot on location in London, World Film Locations: London presents contributions spanning the Victorian era, the swinging 1960s, and the politically charged atmosphere following the 2007 underground bombings. Essays exploring key directors, themes, and historical periods are complemented by reviews of important scenes that offer particular insight into London's relationship to cinema. From Terror on the Underground to Thames Tales to Richard Curtis's affectionate portrayal of the city in Love Actually, this user-friendly guide explores the diversity and distinctiveness of films shot on location in London.



World Film Locations New York
Edited by Scott Jordan Harris
ISBN 9781841504827
Paperback | UK £9.95 | US $18

Be they period films, cult classics, or elaborate directorial love letters, New York City has played – and continues to play – a central role in the imaginations of film-makers and moviegoers worldwide. The stomping ground of *King Kong*, it is also the place where young Jakie Rabinowitz of *The Jazz Singer* realizes his Broadway dream. Later, it is the backdrop against which taxi driver Travis Bickle exacts a grisly revenge. The inaugural volume in an exciting new series from Intellect, World Film Locations: New York pairs incisive profiles of quintessential New York film-makers – among them Woody Allen, Martin Scorsese, Sidney Lumet, and Spike Lee – with essays on key features of the city's landscape that have appeared on the big screen.

World Film Locations Tokyo
Edited by Chris Magee
ISBN 9781841504834
Paperback | UK £9.95 | US $18

From *Tokyo Story* to *Godzilla*, *You Only Live Twice* to *Enter the Void*, World Film Locations: Tokyo presents a kaleidoscopic view of one of the world's most exciting cities through the lens of cinema. Illustrated throughout with dynamic screen shots, this volume in Intellect's World Film Location series spotlights fifty key scenes from classic and contemporary films shot in Tokyo, accompanied by insightful essays that take us from the wooden streets of pre-nineteenth-century Edo to the sprawling 'what-if' megalopolis of science fiction and fantasy anime. For the film scholar, or for all those who love Japanese cinema and want to learn more, World Film Locations: Tokyo will be an essential guide.

World Film Locations Los Angeles
Edited by Gabriel Solomons
ISBN 9781841504858
Paperback | UK £9.95 | US $18

The heart of Hollywood's star-studded film industry for more than a century, Los Angeles and its abundant and ever-changing locales – from the Santa Monica Pier to the infamous and now-defunct Ambassador Hotel – have set the scene for a wide variety of cinematic treasures, from *Chinatown* to *Forrest Gump*, *Falling Down* to the coming-of-age classic *Boyz n the Hood*. This volume marks an engaging citywide tour of the many films shot on location in this birthplace of cinema and the screen spectacle.
World Film Locations: Los Angeles demonstrates how motion pictures have contributed to the multifarious role of the city in our collective consciousness.

For more information and to pre-order copies simply visit **www.intellectbooks.com**

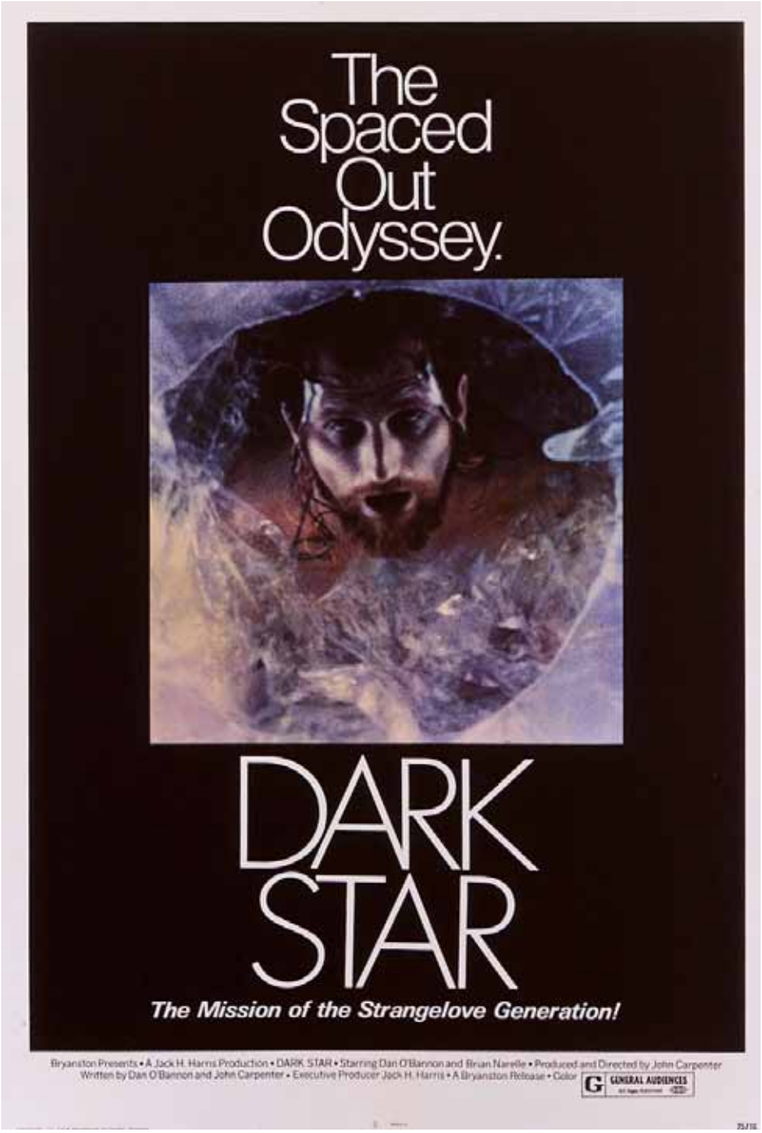
Lost in Space

A long standing ambition of mankind has been to conquer space, and our fascination with this 'great unknown' has fuelled the imaginations of film directors for over a century. We look at a few of the posters that tapped into both our fears and expectations.

Images: The Reel Poster Gallery, London

2001: A Space Odyssey (1968)
Original US
Art by Frank McCall

The iconic 'Starchild' poster designed for Stanley Kubrick's epic space opera was one in a series of posters issued by MGM after the initial release of *2001: A Space Odyssey* in 1968. The original campaign for the film featured illustrations by Frank McCall along with an alternate set of posters that incorporated photographic stills from the film itself. This arresting image, with its tagline, "The Ultimate Trip", was designed by Mike Kaplan and issued by MGM to capitalize on what the company came to realise was a growing phenomenon -- people showing up to see the film while tripping on LSD and other psychedelic 'stimulants'. Although Stanley Kubrick was an avid fan of the font Futura Extra Bold - which he used on posters for both *2001* and *Eyes Wide Shut* - the font used by Mike Kaplan on this poster is actually Gill Sans.



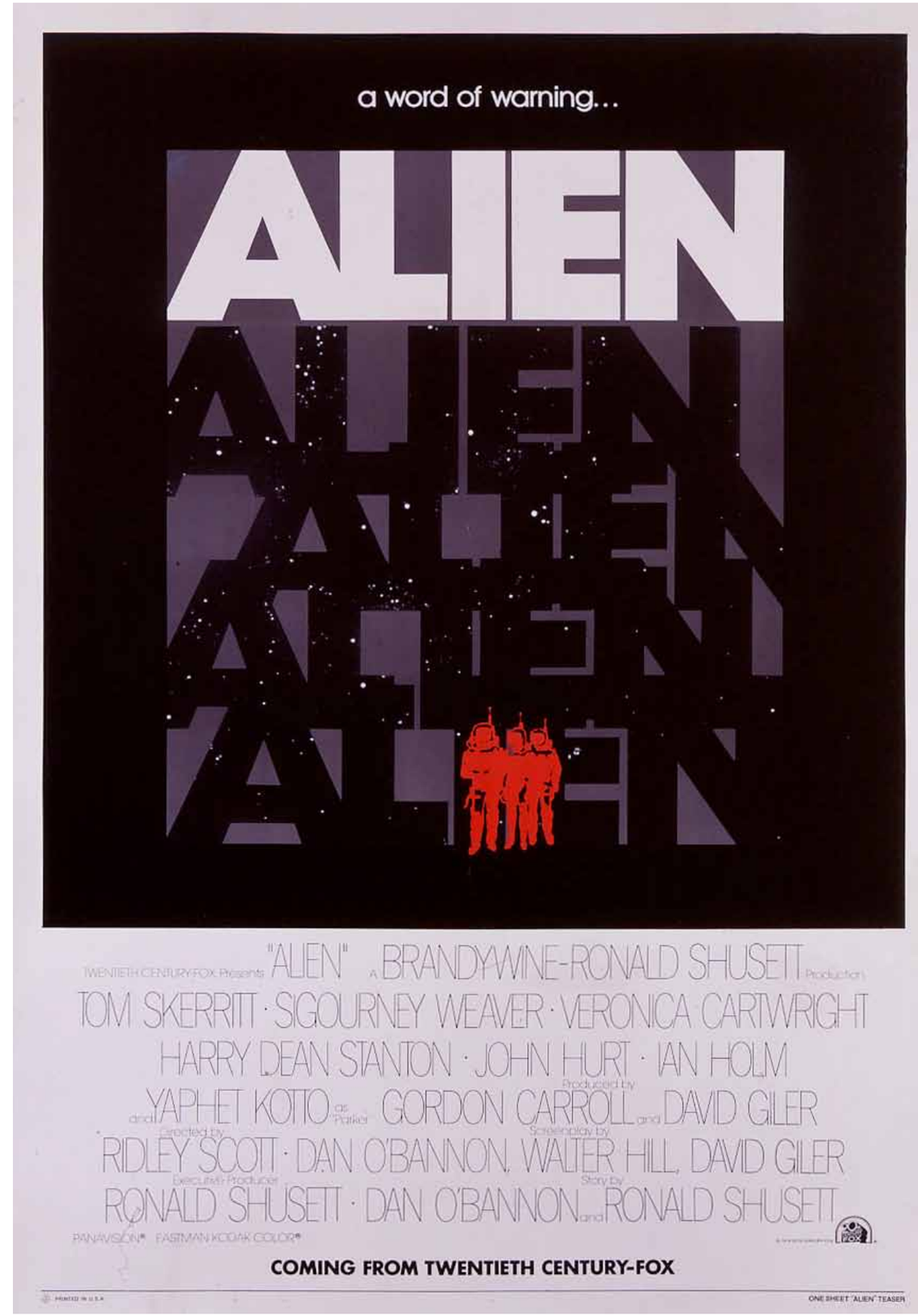
Jim Evans' artwork combines the more comedic undertones of the header text with the creepy and nightmarish central image to great effect.

Dark Star (1975)
Original US Style B
Art by Jim Evans

John Carpenter's directorial debut is a low-budget, sci-fi satire which focuses on a group of scientists whose mission is to destroy unstable planets. Jim Evans artwork combines the more comedic undertones of the header text with the fairly creepy and nightmarish central image to great effect - referencing earlier science fiction film posters (such as *2001: A Space Oddysey*) with the addition of a clever and witty use of language.

Alien (1979)
Original US
Art by Bill Gold

Made at the tail end of the 70s, *Alien* like many of the best science fiction films tapped into popular anxieties, fears and concerns prevalent at the time including feminism, militarisation, corporate power and gender relations. Famed poster deigner Bill Gold created this teaser poster which focused on our human reaction to fear and isolation, rather than opting for the shock approach used by sci-fi movies in the past. The repeated use of type, negative space and an isolated illustration of the astronauts all combine to convey the idea of 'death from above'. A similar approach was used on the poster for Duncan Jones' recent film *Moon*.



Robert Peak totally transformed the approach to movie advertising from basic collages of film stills or head shots to flamboyant artistic illustrations.

Star Wars (1977)
Original British
Art by Tom William Chantrell

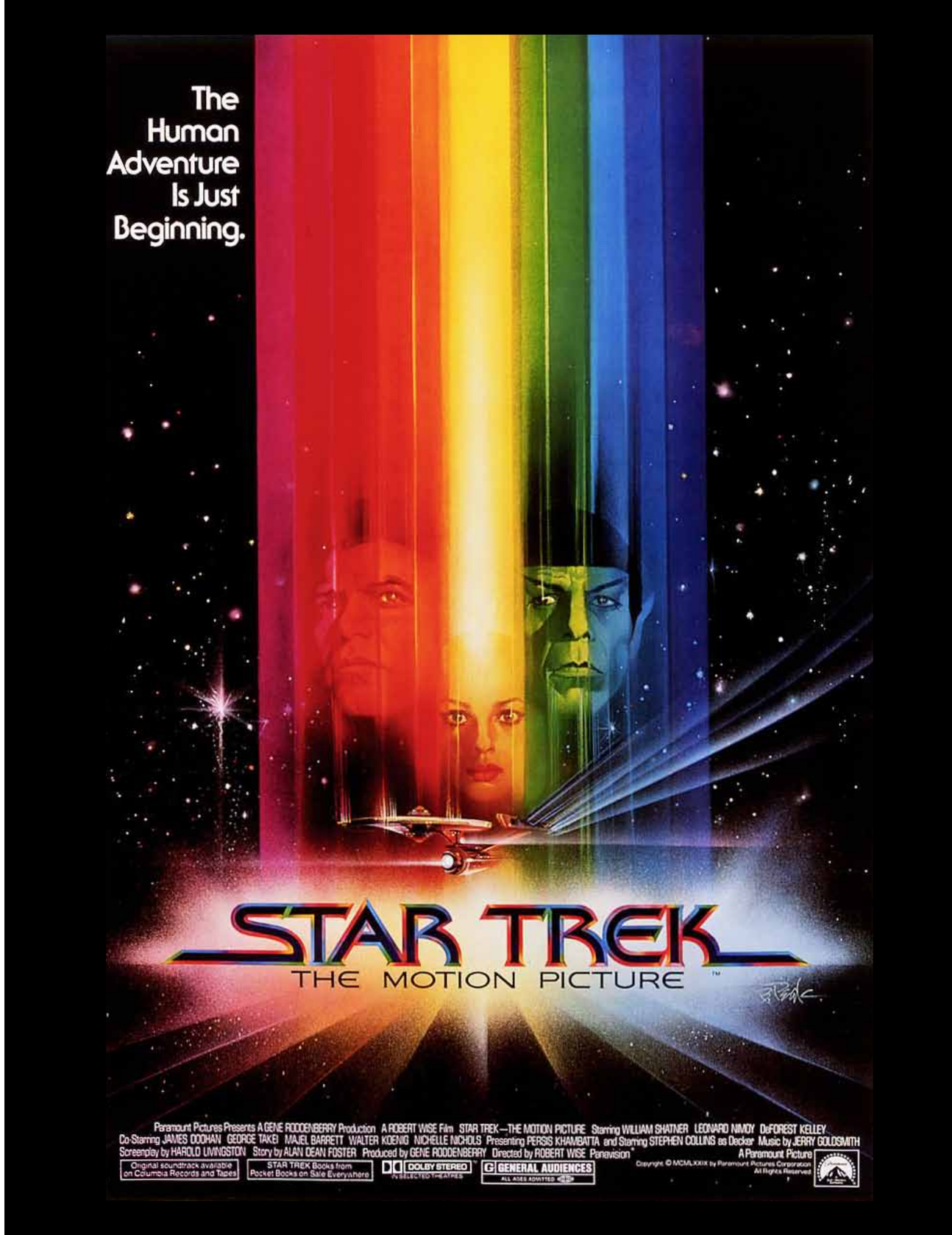
Not so much a poster that broke the mold as a poster that would become a bedroom wall favourite following the huge success of the film in 1977. Tom William Chantrell's poster is one of those rare examples whereby characters, plot and location are all included in an attempt to 'sell' the film in its entirety. Chanelling the adventurous and swashbuckling films of the 1920s and 30s, the poster is a fine example of marketing savvy in knowing exactly what is being sold to a very precise demographic.

Star Trek
Original US
Art by Bob Peak

Considered to be the father of the modern Hollywood movie poster, Bob Peak carved out a prolific career painting some of the most memorable posters for films of the 1960s, 70s and 80s including *My Fair Lady, Rollerball, Apocalypse Now* and *Superman*. The poster opposite for *Star Trek* displays his mastery for flamboyant artistic illustrations and imaginative use of colour and composition, a technique which totally transformed the approach to movie advertising from basic collages of film stills or head shots.

Among his many awards and accolades, Peak received the Key Art Lifetime Achievement Award from The Hollywood Reporter in 1992 for 30 years of outstanding contributions to the film industry. He was only the second person to receive this honor; the first, just the year before, was another legendary film poster designer, Saul Bass.

gofurther [ARTIST] www.bobpeak.com [BOOK] Life and Art of Bob Peak (due out Fall 2011)



Images Courtesy Peter Aaron/Museum of the Moving Image

ABOVE MOMI'S MAIN ENTRANCE

MOMI Dearest

New York's is the world's leading Museum of the Moving Image. DANIEL STEADMAN **takes in the exhibits.**

WHEN DR. INDIANA JONES growls, 'That belongs in a museum!' in reference to various relics plundered by various ne'er-do-wells, we grasp the significance of those words. By the wisdom of our swarthy archaeologist action hero, a museum is a noble place: a place where history is preserved and short-sighted greed is trumped by the sharing of knowledge. At least according to Spielberg and Lucas, museums are right on.

How, then, do you create a museum for an art form that, by definition, never stays still? Whereas skeletons and stuffed animals tend to remain as they are, films often change. A studio cut becomes a director's cut; a box office failure becomes a video hit; and a nobody becomes a star. If constant transformation is written into film's DNA, how can you stuff it, label it and stick it in a glass box?

The British Film Institute gave it an honourable go in 1988, opening the boldly experimental Museum of the Moving Image on Southbank, London. However, whilst the wrangling of bureaucrats and board members ensured that Europe's MOMI lasted barely ten years, its namesake in America forged a far more successful path.

Proudly nestled in the grungy, multi-cultural neighbourhood of Astoria in New York City's borough of Queens, the surviving Museum of the Moving Image presents an impressive, unpretentious façade. Uniform rows of high windows suggest a building full of artists' warehouse spaces, naturally lit by the intermittent East Coast sunshine. Only the main entrance, with its Cyrillic-styled, pink-bordered lettering – the first sign of MOMI's recent, two-year, $67 million makeover – gives the passing pedestrian any clue as to the contents of 35 Avenue at 36 Street.

Through the doors, the museum's lobby then makes the case for its vision. Upon first entering, the eye struggles to give this sea of white any kind of form or shape. Slowly, the surroundings reveal a playground of architectural and decorative imagination: from the undulating knee-high tables like punctured soccer balls to the origami-esque benches, which look like fractal images swirling on computer screens.

Though nothing is adorned, every surface is a potential screen, as though the walls have surrendered their identity to the institution's purpose. In addition to the entrance-level projection, a quick stroll around the vicinity reveals a video screen amphitheatre – where punters sit or recline on the floor – a 68-seat screening room and a polygonal 267-seat main theatre.

Though nothing is adorned, every surface is a potential screen, as though the walls have surrendered their identity to the institution's purpose.

Images Courtesy Momentum Pictures

TOP
THE REDESIGNED LOBBY
ABOVE
THE MAIN 267-SEAT THEATRE

Debuted in January 2011 and designed by Brooklyn-based architect Thomas Leeser, the newly conceived MOMI is, of course, fundamentally driven by an obsessive love of cinema. However, in addition to its obvious activities (screenings, exhibitions, et cetera) it is the institution's educational programmes that emphasise its commitment to furthering the whole scope of what film can offer.

Like any museum, MOMI caters for school groups. Grades 4 to 6 (that's children as young as 9) can learn such abstract concepts as the nature of motion, revealing the complex science that underpins

cinema. Older students can take a variety of intellectually rigorous workshops, from 'Video Game Programming' to 'Making Political Campaign Ads.' This political bent is mirrored in the museum's programme of professional development for middle- and high-school teachers. Willing educators can learn how to use film in sculpting their classes' historical understanding, and how to contextualise social subjects through the study of media, such as televisual and online presidential campaigns.

The core of the museum and the majority of its permanent collection is the exhibition 'Behind the Screen.' This mighty assortment is made up of masses of filmic ephemera, from arcane, mechanical magniscopes to costumes from the latest HBO mini-series. As well as being lovingly displayed in situ, each artefact has been painstakingly digitized and the whole collection is available on MOMI's website, which has over 130,000 searchable items in total.

With this progressive approach to its collection and its curriculum-based learning agenda, New York's Museum of the Moving Image acknowledges the ever-expanding popular importance of cinema. Unlike some of the more staid bastions of American film history, MOMI is not exclusively in thrall to the great movies of the past. Where others attempt to mould the twentieth century's most explosive medium into a narrative, the museum presents it instead as a discipline, an idea and a science; a concept in which Melies's *La Voyage a la Lune* (1902) and Fincher's *The Social Network* (2010) both play a part. On the blank canvas of MOMI's sleek white walls the history and tradition of film give way to the innovation and wonder of the moving image. **[tbp]**

As well as being lovingly displayed in situ, each artefact has been painstakingly digitized and the whole collection is available on MOMI's website.

Patrick Alvarado/Museum of the Moving Image

Peter Aaron/Museum of the Moving Image

TOP TWO COSTUMES DESIGNED BY ANN ROTH FROM THE HBO MINI-SERIES *MILDRED PIERCE*
ABOVE EARLY PROJECTORS

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filmint

*** DIALOGUE AROUND THE MOVING IMAGE ***

Published as a bi-monthly, *Film International* covers all aspects of film culture in a visually dynamic way. This new breed of film magazine brings together established film scholars with renowned journalists to provide an informed and animated commentary on the spectacle of world cinema.

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IMAGINARY WORLDS

Paperhouse, Dir. Bernard Rose, 1988

1

2

3

4

The imagination is the non-place in which many of us spend most of our time.* JEZ CONOLLY *follows a little girl into her own private world.

LONG BEFORE Guillermo del Toro delved into the dark recesses of *Pan's Labyrinth* (2006) and Spike Jonze took us to *Where the Wild Things Are* (2009), director Bernard Rose allowed us to explore a world created by a youngster's vivid imagination in his film *Paperhouse* (1988). In adapting Catherine Storr's children's story, *Marianne Dreams*, Rose brought three dimensions to the drawings and fever dreams of Anna, an adolescent girl (Charlotte Burke).

The paper house of the film's title starts out as a scribble, but when illness leads to prolonged bed rest the house appears to Anna in a series of dreams. In her waking hours she adds more detail to the drawing, including a companion: a young boy called Marc (Elliott Spiers) who subsequently appears in the dream house. He cannot walk – she didn't draw him any legs – and as her illness deepens and her dream time at the house lengthens, Anna realises she must save herself and Marc from being trapped in this increasingly sinister state of limbo.

Read the book *Marianne's Dreams* by Catherine Storr

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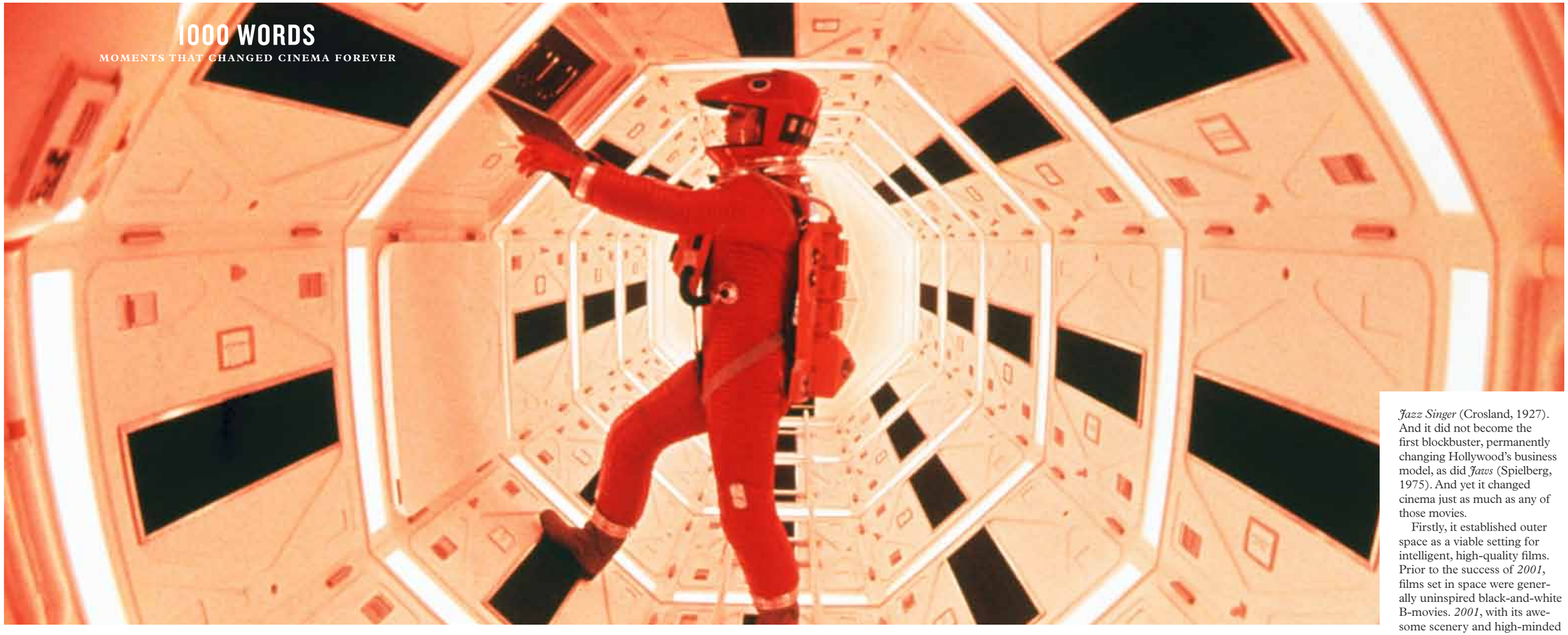

ABOVE
2001: A SPACE ODYSSEY

A NEW FRONTIER

Set in the endless expanse of the ultimate non-place, Stanley Kubrick's 1968 masterpiece *2001: A Space Odyssey* changed cinema in at least 2001 ways. SCOTT JORDAN HARRIS **highlights a few.**

2001: A SPACE ODYSSEY is one of the few films that, almost everyone agrees, changed cinema so much, and so obviously, that the ways in which it did scarcely need to be named. And yet, when asked precisely how *2001* changed films forever, few people can give a succinct and immediate answer.

The reason is that, although the influence of Kubrick's classic is enormous, it is not always obvious and is seldom simple. The film did not give filmmakers a template plot that they followed quickly and en masse to establish a new subgenre, as did John Carpenter's *Halloween* (1978). It did not bring sound to the feature film, as did *The Jazz Singer* (Crosland, 1927). And it did not become the first blockbuster, permanently changing Hollywood's business model, as did *Jaws* (Spielberg, 1975). And yet it changed cinema just as much as any of those movies.

Firstly, it established outer space as a viable setting for intelligent, high-quality films. Prior to the success of *2001*, films set in space were generally uninspired black-and-white B-movies. *2001*, with its awesome scenery and high-minded themes, established space as potentially the most exciting and unlimited location in which a film's action could occur. Nine years after its release came the unprecedented box office success and colossal cultural impact of *Star Wars* (Lucas, 1977), the setting and visual scheme of which are so clearly derived from those of *2001*. Two years after that came *Alien* (Scott, 1979), which – though a very different film from *Star Wars* – shows many of the same similarities to *2001*.

Besides establishing space as a workable setting for serious science fiction films, *2001* also invigorated science fiction itself, leading to a slew of films – Steven Spielberg's *Close Encoun-*

IMAGE COURTESY WWW.MOVIEPLAYER.IT

2001, with its awesome scenery and high-minded themes, established space as potentially the most exciting and unlimited location in which a film's action could occur.

ABOVE
SIGOURNEY WEAVER IN *ALIEN*

OPPOSITE
GEORGE CLOONEY IN *SOLARIS*

ters of the Third Kind (1977) and *E.T.: The Extra-Terrestrial* (1982) most prominent among them – that, though they were not set in outer space, featured sci-fi premises that would, pre-Kubrick, have belonged only to unambitious B-movies.

A key reason for *2001*'s elevation of science fiction film-making was the quality of its special effects – and, for these, its visual effects artists Wally Veevers and Douglas Trumbull (who rightly won Oscars for their efforts) deserve as much credit as Kubrick. Their creations proved, and continue to prove, that science fiction films set in the future can live as long as any movie.

A film set in the present normally ages more quickly than a film set in the past, while a film set in what someone in the present imagines the future will look like normally ages at an astonishingly accelerated rate. Subsequently, as a general rule, no film looks more dated than one made decades ago but set decades in the future.

Space Odyssey is that rule's ultimate exception. The psychedelic 'star gate' sequence aside, its special effects seem ageless, and still impress even in the post-*Avatar* (Cameron, 2009) age. (Indeed, when we watch the film today, it is not its special effects that date it most, but rather its title. The use of the specific year, '2001', ties a film that is so often timeless to a period when our past was a distant future. It should simply have been called *A Space Odyssey*.)

The film's special effects are still so effective because they are so restrained. Certainly, they stretched on-screen effects further then they had been before, but they did not – as so many effects-dependent productions do – stretch film visuals as far as they could go simply for the sake of doing so. Rather, they stretched special effects as far as was needed to showcase the story being told.

And the story told in *2001* is another of its most influential elements. It is a story that does

IMAGE COURTESY WWW.GEEKTYRANT.COM

not follow a single character or group of characters. Indeed, asked to name the main human character in *2001* – Keir Dullea's David Bowman – few can. This is because the film's subject is not a human, but humankind. As Barry Norman wrote, 'It traces man's development, both past and future, from caveman to rebirth on some higher astral plain.'

Because of this, it is an art film. And because of its success, it made intelligence, and occasionally impenetrable intellectual argument, feasible features of (relatively) mainstream movies. No one could argue that today's multiplexes are clogged with esoteric art films inspired by *Space Odyssey*, but its influence on contemporary mainstream movie-making is nevertheless evident.

Films like Darren Aronofsky's *Pi* (1998) and, even more obviously, Christopher Nolan's *Inception* (2010) owe clear debts to the complex and unapologetic plotting of *Space Odyssey*. And the chances are slim indeed that a superstar like George Clooney would have appeared in a remake of Andrey Tarkovskiy's *Solaris* (1972) – which was itself influenced by *2001* – without the success of *Space Odyssey*.

While few who have seen *2001* can name the film's chief human character, even those who have not seen it can name its chief non-human character: the malign artificial intelligence HAL 9000. HAL is the most imitated feature of the film. Its – or rather, his – image of a technology so sophisticated it becomes sentient, and is thereafter able to manipulate the humans who ostensibly operate it, has reappeared in innumerable science fiction films, and been a key plot point in movies as successful and, in their own way, iconic as *Alien*, *The Terminator* (Cameron, 1984), *Star Trek: The Motion Picture* (Wise, 1979) and *WALL-E* (Stanton, 2008). If HAL 9000 was the only feature of the movie anyone ever remembered, *2001* would still be a film that changed films forever.

When, in 1968, Stanley Kubrick released an improbably plotted and intellectually overwhelming science fiction film, he changed the way movies were watched, and the way movies were made. In a film that, miraculously, still astonishes more than four decades after the year it was made, and more than one decade after the year it was set, Kubrick proved that the modern American sci-fi film was an arena in which high-profile film-makers could hope to make timeless movies. He presented not only a staggering vision of the potential of the human race, but also of the potential of film. **[tbp]**

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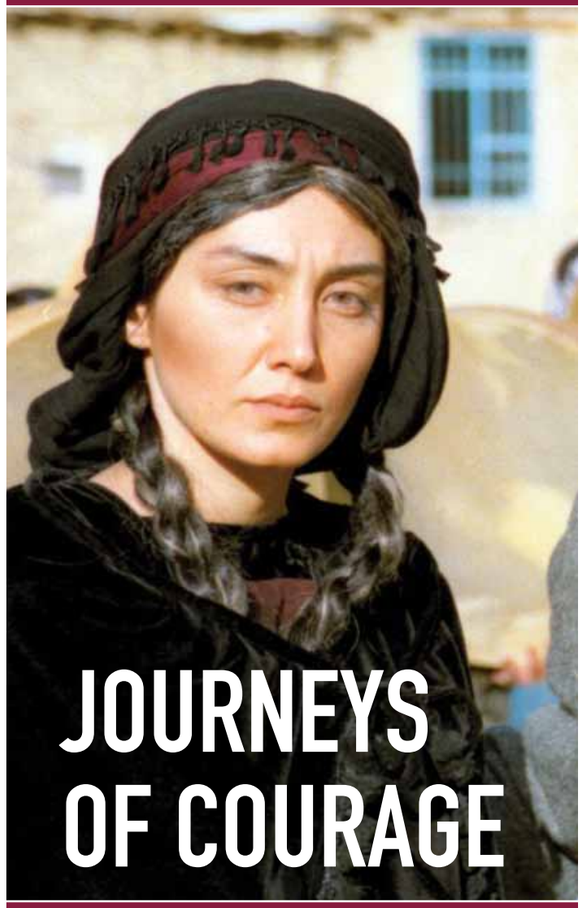

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London

The Old Smoke is one of the world's most cinematic cities, which is why it is the subject of Intellect's forthcoming book, World Film Locations: London. The book's editor, NEIL MITCHELL, takes us on a tour.

From the birth of cinema, visions of London have been ever-present on the silver screen. Directors, actors and audiences from all corners of the globe have been seduced by the city's diverse architectural landmarks, equally eclectic population and often turbulent historical periods. An enduring collection of films from all genres, covering all eras, have evocatively used the city's distinctive spaces, from the instantly recognisable to less well known. Whether drawing from historic incidents, creating fantastical visions or addressing contemporary city life, the films set in London have all used the city's locations as an integral part of their overall narratives.

THE LODGER: A STORY OF THE LONDON FOG (1927)

Dir. Alfred Hitchcock
UK, 74 minutes
Starring: Ivor Novello, June, Malcolm Keen

Widely regarded as being the first real 'Hitchcock' movie, *The Lodger: A Story of the London Fog* is an atmospheric, enduring and technically innovative portrayal of a London in the grip of a serial killer. The historic crimes of Jack the Ripper and the legendary 'pea soupers' that once engulfed the city are evoked in The Master of Suspense's silent crime drama. The mainly studio-shot film includes sequences filmed in Islington, as Ivor Novello's mysterious tenant is suspected of being the notorious killer of women, The Avenger. *The Lodger* is both an essential part of Hitchcock's oeuvre and of any discussion of films representing London.

THE BLUE LAMP (1950)

Dir. Basil Dearden
UK, 84 minutes
Starring: Jack Warner, Jimmy Hanley, Dirk Bogarde

The image of the bobby on the beat is as quintessentially British as fish 'n' chips and the Routemaster double-decker, and Basil Dearden's *The Blue Lamp* introduced the world to 'honest copper' PC George Dixon (Jack Warner). Set in and around Paddington Green Police Station, Dearden's vision of London is romanticised and parochial, but one brutal incident shocked the period's audiences with a taboo-shattering sequence. When petty criminal Tom Riley (Dirk Bogarde) guns down and kills Dixon in the first on-screen murder of a British policeman, *The Blue Lamp* takes the home-grown crime genre into new territory. Dearden's seminal film was a watershed moment for British cinema and film portrayals of a changing, post-war London.

LEFT
JACK WARNER IS HELD AT GUNPOINT
BELOW
THE LODGER: A STORY OF THE LONDON FOG

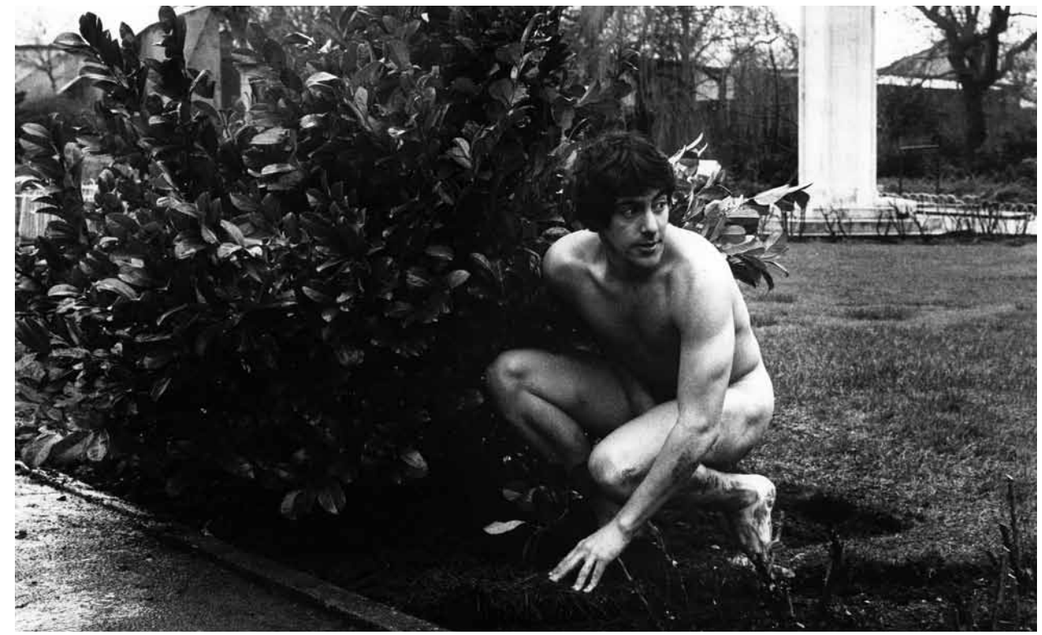
LEFT
CILLIAN MURPHY IN *28 DAYS LATER*
BELOW
DAVID NAUGHTON IS *AN AMERICAN WEREWOLF IN LONDON*

28 DAYS LATER (2002)

Dir. Danny Boyle
UK, 113 minutes
Starring: Cillian Murphy, Naomie Harris, Christopher Eccleston

Danny Boyle's *28 Days Later*, a bleak vision of a world destroyed by the contagious 'rage' virus, thrillingly subverts traditional portrayals of London as a thriving, modern metropolis. Cillian Murphy's Jim, freshly woken from a coma, finds the city seemingly deserted and eerily silent, which is as shocking to him as it is to the audience. Stripped of its population, traffic and resultant noise the city is rendered unbearably sinister. The normally bustling Westminster Bridge, Piccadilly Circus, Oxford Street and Horse Guards Parade were briefly closed off at selected early morning intervals in order for Boyle to create the extended sequence that has since become recognised as a major stylistic achievement.

KOBAL (2)



Jim, freshly woken from a coma, finds the city seemingly deserted and eerily silent, which is as shocking to him as it is to the audience. Stripped of its population, traffic and resultant noise the city is rendered unbearably sinister.

AN AMERICAN WEREWOLF IN LONDON (1981)

Dir. John Landis
UK/USA, 97 minutes
Starring: David Naughton, Jenny Agutter, Griffin Dunne

John Landis' Anglo-American horror comedy, the winner of an Academy Award for Outstanding Achievement in Makeup, brought terror into the heart of London, both above and below ground. The love affair between the titular lycanthrope David Kessler (David Naughton) and nurse Alex Price (Jenny Agutter) blossoms in the city while David's ferocious alter-ego leaves a bloody trail of corpses behind him. Landis gently pokes fun at English attitudes, both rural and urban, and through extensive location shooting in London Zoo, Trafalgar Square, Piccadilly Circus and, most memorably, Tottenham Court Road and Charing Cross Underground Stations, he created an unforgettable mix of folklore horror and contemporary city life.

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KOBAL

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Stairway to Heaven

A Matter of Life and Death (1946)

Stretching between a Technicolor Earth and a monochrome Heaven, the staircase in *A Matter of Life and Death* (1946) is one of the most emotionally resonant non-places in cinema. SCOTT JORDAN HARRIS climbs up it.

WHEN DAVID NIVEN'S Peter Carter bails out of his ailing Lancaster bomber without a parachute, he is sure to die. Indeed, he is *scheduled* to die – but the angel sent to escort him skywards loses him in the fog over the English Channel. In his extra time on Earth, Peter falls in love with Kim Hunter's June and, when the aforementioned angel eventually locates him, Peter demands to remain among the living.

The Heaven to which he is assigned and the Earth on which he wants to stay are joined by an enormous escalator, which is, in comparison to the black-and-white afterlife above and the multi-coloured mortal life below, rather non-descript. It is the ultimate non-place: it exists purely as a transitional space between life and non-life. And yet it comes to have more significance, and more resonance, then either Heaven or Earth.

It is here that the film's climax occurs, as members of a heavenly court convene to hear Peter's appeal. Although it is an escalator, ordinarily moving ever upwards, its motions can be paused or reversed, and this allows us, and June, to see its crucial characteristic: it is not only a stairway to Heaven, but also a stairway from it. When this celestial escalator becomes a simple staircase, it facilitates one of film's most romantic moments. **[tbp]**

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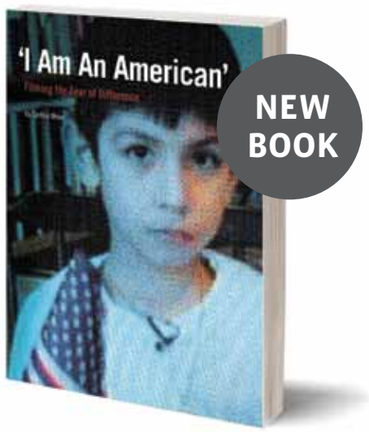

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Filming the Fear of Difference

By Cynthia Weber

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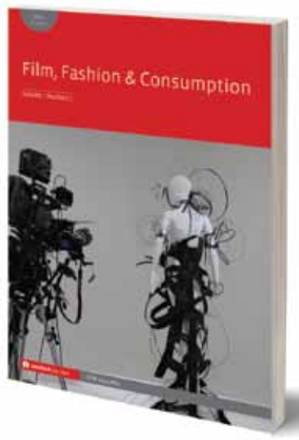

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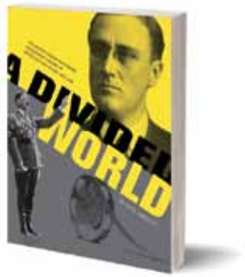

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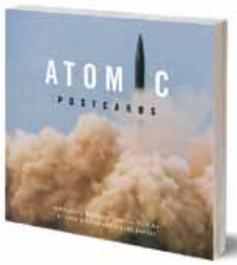

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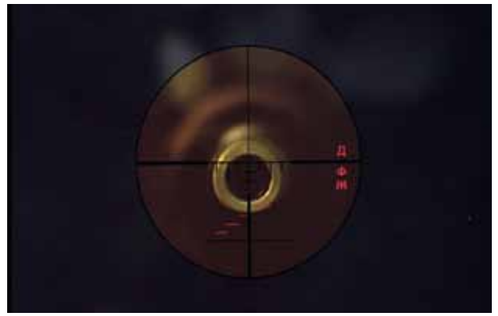

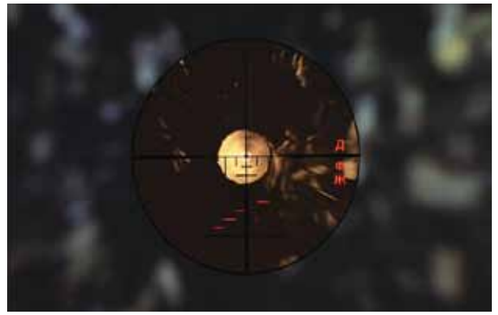
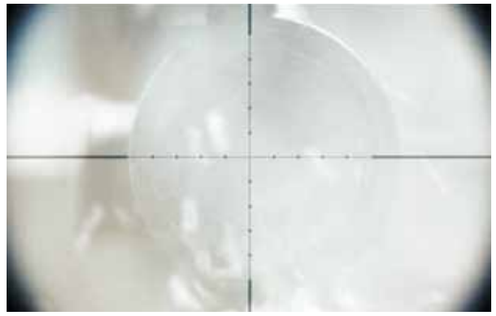

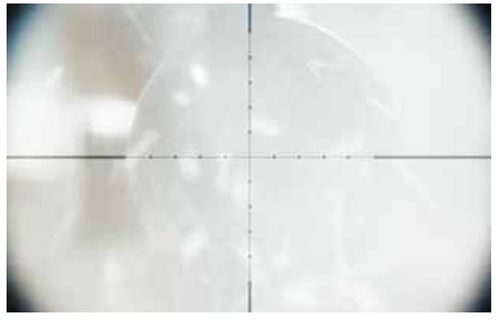

FROM FAR LEFT *SNIPER/SHOOTER/SAVING PRIVATE RYAN*

ONE IN THE EYE

One of the most astonishing achievements in the history of sharpshooting quickly became one of the most oft-repeated scenes in action movies. SCOTT JORDAN HARRIS **zeroes in.**

WHEN GUNNERY Sergeant Carlos Hathcock, perhaps the American military's most celebrated sniper, noticed a tiny glint of light in a distant crevice of the Vietnamese jungle, he realised he was in the worst possible position: the sights of a Vietcong counter-sniper sent to assassinate him. So fast were his reactions that he fired first and so exquisite were his skills that his bullet hit his opponent's telescopic gun sight, travelling along it and into his eye, killing him instantly.

It was a moment made for movies; and so it was unsurprising that when *Sniper* (dir. Luis Llosa), a film inspired by Hathcock's extraordinary exploits, was released in 1993, a recreation of the shot was the centrepiece sequence. Stalked by his former protégé, Tom Berenger's Gunnery Sergeant Thomas Beckett uses his sleeping spotter as bait and, when his enemy takes aim, imitates Hathcock's famous feat. It's the best scene in the movie, and so it is astonishing that it was removed from the cut released in the UK. It is not astonishing that it was soon and repeatedly imitated.

The scene reappeared in *Eraser* (Russell, 1996) and in *Saving Private Ryan* (Spielberg, 1997) as one of that film's longest and tensest episodes. In 2005, *Æon Flux* (dir. Karyn Kusama) featured a futuristic rendering of the shot and, two years later, *Shooter* (Fuqua, 2007) about yet another dead-eye gunnery sergeant, showed a mountain-top staging of it most remarkable for its brevity. In the 1990s, the scope-shattering sniper shot was the scene by which to remember a movie. By 2007 it was just another action sequence. **[tbp]**

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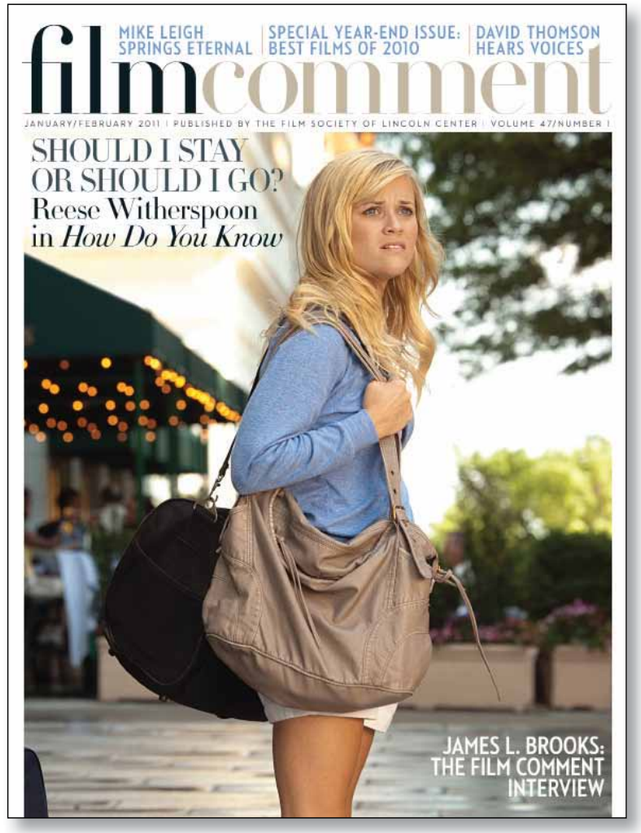

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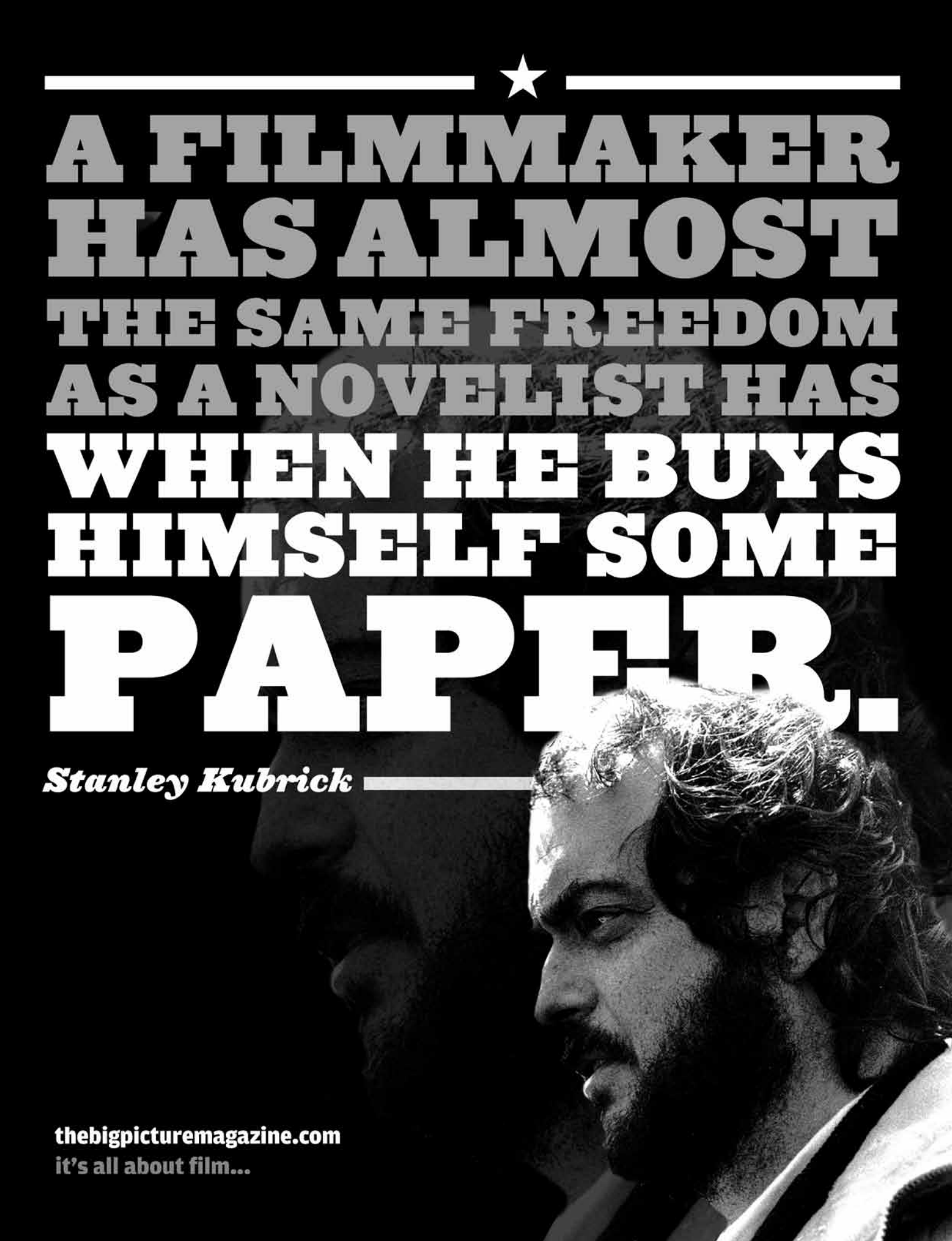
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